

The cover illustration was drawn and kindly donated by Joan Law-Smith.

KEY TO GARLAND (clockwise)

Lilium canadense Primula auricula Fuchsia magellanica Hedera Campanula burghaltii Narcissus Adiantum aethiopicum Ipomea 'Heavenly Blue' Lilium canadense Fragaria vesca Rosa Reine les Violettes Rosa Souvenir de la Malmaison Rosa Nevada Campanula Bellflower Geranium Dianthus caesius Adiantum aethiopicum The Cheddar Pink Endymion hispanicus Dianthus Murray's Laced Pink Fuchsia magellanica Hedera Silver Queen

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Editorial

Feed-back from Volume I has been tremendous, including letters from Mavis Batey, Hon. Sec. of the Garden History Society in England and M. Geerts of ICOMOS, Belgium. Suitably boosted I hope this issue will continue to please. Marilyn McBriar's paper on Walter Butler and Charles Bogue Luffman's concepts of garden design has been selected to begin this winter *Journal*. John Patrick complements this with his history of Burnley Gardens and Horticultural College where Luffman was principal from 1897-1907.

H.B. Hutton has written an interesting account of two early nurseries. The nineteenth century produced many enterprising nurserymen. A George Fry, operating in Launceston in the 1840's offered to those intending to sail for the Californian goldfields, kits of seeds to establish a garden there.

For those of us who were unable to attend the 1981 Conference, Some Recollections by John Patrick and Peter Watts will give us an overview of what we missed. I have also included the paper Penelope Ralph delivered at the Conference. It is an entertaining look

at what might almost be termed the pre-history of Australian gardening.

Jennifer Stackhouse's exhibition at Elizabeth Bay House is a delightful concept. The collation of material in a garden no longer in existance is exciting, and I applaud the emergence of in-depth studies into individual gardens. In the same breath I await with eagerness the publication of R.T.M. Pescott's A History of the Royal Botanic Gardens, Melbourne 1845-1970 O.U.P.

Mr Tom Garnett, whose article Plant Names appeared in the last Journal has offered to edit a column devoted to people wishing to exchange plants. Anyone interested should

write to him at Simmons Road, Blackwood, via Trentham, Victoria 3458.

To maintain a steadier information flow between members, Victor Crittenden's suggestion of a supplementary newsletter is being adopted. Publication dates will be as follows:

February Journal Newsletter May August Journal November Newsletter

Please keep writing articles and send them to me as soon as possible. Papers should preferably be typed, double-spaced and on A4 paper. Black and white photographs, drawings and/or engravings are always welcome.

Miranda Morris-Nunn



Elder Park, Adelaide



Plane Tree Avenue Botanic Gardens, Adelaide

Australian Scenic Series Nos. 63 and 53 W.D. & H.O. Wills's cigarette cards

Formal or Natural Gardens for Australia?

An Edwardian Discussion

Marilyn McBriar

On the evening of 30 June 1903, members of the Royal Victorian Institute of Architects (R.V.I.A.) gathered to hear two papers on garden design to be given by speakers whose concepts of the "ideal" garden were very different. This difference reflects a perennial debate on garden design but also bears the marks of time and place: the early Edwardian period in Melbourne, a time in which overseas influences were still of major importance but when a new Australian nationalism had affected not only politics but the arts and architecture.

Walter Richmond Butler, the first speaker, was a member of the Institute's Council. He had been born in England and had trained and worked as an architect there; he had mixed with prominent architects of the day and in the Arts and Crafts circles in which William Morris was a leading figure. In Australia Butler was to become a successful

and a fashionable architect.



Charles Boque Luffman (photo supplied by John Patrick)

Charles Bogue Luffman , the second speaker, was unfortunately ill that night and did not present his paper until 26 April 1904 (when, in his turn, Butler was absent). 'Of a roving disposition,' Luffman had wandered around Spain - and had written a book about his experiences before he went to manage a large orchard at Malaga. In Australia he had worked as an adviser to the orchardists at Mildura and as a 'peripatetic lecturer on agricultural subjects' in the government service before he was appointed head of the School of Horticulture at the Burnley Gardens. ² School and Gardens had both been transformed by him, according to the glowing accounts of his contemporaries. As a trainer of gardeners, as the creator at Burnley of 'typical illustrations of the gardens suitable to our climatic and domestic needs $^{\prime}$ and as the writer of the book ThePrinciples of Gardening for Australia, Luffman was an excellent choice as speaker to the Institute.

Butler's paper was entitled Garden Design in Relation to Architecture and he came quickly to the point: the architect must design the garden. Why? Butler agreed with the long familiar notion that 'a garden ... is no more a part of nature ... than the

Notes:

1 Australian Dictionary of Biography, Melbourne, 1979, vol. 7, article on Butler. Australasian, 25 January 1908. Luffman 's account of his wanderings in Spain was published as A Vagabond in Spain (London, 1895).

Australasian, 25 January 1908 and James Smith (ed.), The Cyclopaedia of Victoria, Melbourne, 1903, vol. I, pp. 278-9.

Ibid., p. 279.

5 The paper is published in Royal Victorian Institute of Architects Journal of Proceedings, hereafter cited as R.V.I.A. J. of Proc., Vol. I, July 1903, pp. 78-98. All references to Butler's ideas and of those present at his paper come from this or from the discussion arising from it, ibid., pp. 99-103 and its continuation September 1903, p. 116, unless otherwise noted.

house is: 'like the house it is (or should be) a work of art. What is more, garden and house are one and inseparable, and therefore only the architect would be able to ensure unity between 'the indoor house' and 'the outdoor house'. Yet at the same time Butler described the garden as a 'betweenity' - a cajoling of nature into helping the architect create an introduction from 'primeval wilderness' to 'the complete artificiality of the house.'

In making his garden the architect should work in the same style and materials as those chosen for the house when he designed walls, terraces and other structures. But unity went far beyond this. Unity required a garden of geometrical layout which related to that of the house and a division into separate parts - 'outdoor rooms' - which would be rectangular and 'with the greater formality nearer the house'. Like the house rooms, so the garden 'rooms' provided seclusion. Not for Butler the 'weak and maudlin' efforts of the 'landscape school' which tried to extend the garden into the world of nature beyond.

Butler revealed himself as an enthusiast for a kind of formal garden fashionable in England at that time. This was appropriate, for Butler had worked with J.D. Sedding, who, with Reginald Blomfield, had imposed a particularly architectural stamp on what is sometimes called the "old-fashioned garden.' The 'old-fashioned' garden of the late Victorian period was formal but its advocates rejected many earlier formal styles as over-elaborate and pretentious, as well as the Italianate terracing with its brilliant carpet-bedding of their own time. They looked back to the medieval garden, the Dutch garden and most especially to the English gardens of the late seventeenth and early eighteenth centuries - the 'Queen Anne' period. These were seen as domestic in scale (William Morris recommended the division of garden into 'rooms'), with a quietness and sweetness in the profusion of 'old-fashioned' flowers (none of the flashy newcomers of Victorian times were admitted) in their setting of trim grass, yew and box. The simplest kinds of the 'old-fashioned' garden, rather than the more architectural versions of it, are exquisitely evoked in the work of the illustrators Kate Greenaway and Walter Crane.

For the most part in his paper Butler seemed simply to be projecting these English ideas onto Australian gardens. Indeed he used an English garden plan to show his audience what he admired: an interesting but undisguised geometrical layout with a clear relationship of garden plan to house plan; the treating of the garden as a series of enclosed spaces, with no attempt to conceal the bounds; the enclosures often hedged; the defining and emphasising of paths and spaces with pergolas and arches; the use of formal walls, steps and terraces of masonry or of grasswork of a formal (geometrical) kind to effect changes in level; the unabashed planting in straight lines of trees and shrubs; the use of topiary (clipping a shrub into the shape of a peacock puts 'a little of the soul of man into it', he thought); the privacy given to the garden by the use of a small entrance court (very English, very un-Australian); the floweriness of the garden contrasting with large, plain, regularly shaped areas of lawn and the even, dark texture of the trimmed hedges. Although he did not use the term 'old-fashioned garden' or refer to 'old-fashioned flowers' in this paper, Butler apparently managed to evoke this atmosphere at 'Warrawee', one of the several gardens he designed.9

Was Butler's paper simply an exercise in nostalgia for the English garden? Some of his audience may have thought so: a couple of them anyway had hoped for a more Australian note. But Butler was not a mere copyist of English style, either in architecture or garden. According to Robin Boyd, he was the first to propose solar planning for houses here (in 1902), 'the first to advocate a northern exposure for all rooms and an eave of calculated width which would shade the glass only in summer.' Up to that time, and rather long after it for that matter, the best aspects for the main rooms were usually thought to be south and east. 10 Butler naturally applied these new principles in garden

⁶ Australian Dictionary of Biography, loc. cit.

⁷ See especially Mark Girouard, Sweetness and Light: the 'Queen Anne' movement 1860-1900, Oxford, 1977.

⁸ William Morris, 'Making the Best of It', [circa 1879] in the *Collected Works of William Morris*, New York, 1966, p. 87ff.

⁹ Building, 11 June, 1910, pp. 78-9.

¹⁰ Robin Boyd, Australia's Home, Melbourne, 1952, pp. 60, 93.

as in house design. No large trees should be used in the garden proper, but shade from the west was to be given and some protection from the north where there were flowers -

not so high as to exclude the winter sun.

Butler touched on the broader issue of national style, but he did not have a great deal to say about it. This fitted with his view that architecture came first: an Australian garden style could not develop until an <u>Australian</u> architecture had emerged. That had not yet happened in his opinion. He had, however, a few remarks to make about the garden style of the future in Australia. He took it for granted, it seems, that it would be 'founded on the English type' but it would

'have its own peculiarities arising out of the use of our indigenous ligneous flora - of which we have a goodly number and some of great beauty - and the drier warmer climate in which we may have a wealth of flowers in our gardens that would make any old English gardener green with envy.'

But Australian flora was not to be used in any attempt to imitate nature.

Butler was vehement about this:

'It is foolish to think an Australian garden must be wild because the Australian bush is wild! Far the reverse.'

Behind this vehemence lay a point with which Butler had begun his paper: that it is natural for man to extend order into what immediately surrounds him. He had other points to make as well. First, he argued that the contrast between 'a finely kept garden' an wild nature enhances our appreciation of nature itself. Secondly, he referred to what may have been a very widespread response - and may well still be today. By the time he was giving his paper many Australians had come to love the bush, if they had not before, and Butler too appreciated it. His view of it brings out the divided feelings possible, then and now. There are times, he said, of grief or peril when 'the garden is confortless' and sympathy can only be found in wild nature (although the bush was also nice for holidays, presumably not always times of grief or peril). But while the wild offered pleasure and solace it lacked something.

'As you come back again from a lengthened stay on the Snowy River and your eye catches the outline of a clipt and stately hedge, it tells you that you are nearing home; and when you see a shape of ideal beauty cut in that hedge [a peacock perhaps?] it brings to your mind that in the midst of nature there is something that is above it all, and that something is the soul of man.'

In the duscussion after the paper one man rose to contest this dismissal of wild gardening. This was Arthur Peck (like Butler, a member of the Institute's Council). Peck thought the English garden overdone. He 'knew of a wild spot out of which he felt sure he could evolve a garden' and asserted that he was 'a strong advocate of wilder schemes'. This was too much for Butler. When he at last had the chance to reply he mockingly deplored Peck's views that a garden

'Should have nothing in it that a cow would eat ... the notion of a garden with bracken for its choicest growth.' He drew a humorous sketch of Mr Peck sitting under a gum tree with his cow browsing in the garden before him as he soliloquised -

'A book of verses underneath the Bough, A jug of wine, a loaf of Bread, and Thou Beside me singing in the Wilderness -Oh Wilderness were Paradise enow.'

Unfortunately, my knowledge of Peck's vision of a wild garden stops with this satirical image of a <u>possible</u> pioneer of a purely Australian native garden, complete with Anglicised exotic Persian poetry. If he did in fact advocate a purely native garden at that time he would surely have been a very rare specimen. The term "wild garden" was not likely

to mean a wild garden of native plants. In fact William Robinson, the great publicist for the 'Wild Garden' in England (his wonderful book on that subject was first published in 1870) pointed away from any exclusive use of native plants. The term, he wrote later, 'is applied essentially to the placing of perfectly hardy exotic plants under conditions where they will thrive without further care.' William Guilfoyle became the great propagandist of an Australian variation of that style of wild gardening in a series of articles written just before the turn of the century. In Guilfoyle's view the Australian wild garden should not be an imitation of those made in England. Like Butler, he saw the possibility of much greater horticultural richness here, for 'we can grow not only the hardy plants of the temperate zone, but also the innumerable species which may be classed as sub-tropical.' Australian wild gardens would include not only plants familiar in Great Britain but also a great range of other plants - including bulbs from South Africa -

'to say nothing of the wonderful resources from other countries, our own native vegetation, including the lovely shrubs of New South Wales, Queensland, and West Australia together with that of New Zealand.' 13

The Australian wild gardens dreamed of and designed by Guilfoyle were composites of plants from everywhere and anywhere - as long as they grew happily and together. Natives were

a component only.

To neither Robinson nor his admirer Guilfoyle was the wild garden to be the whole garden. The conflict on the theory of garden design in Edwardian Melbourne did not centre on formal versus wild garden (let alone a wild garden of native plants only) but on formal versus "landscape" or 'natural' - terms which might include wild gardening but which were by no means limited to it.

This emerged clearly when Charles Bogue Luffman at last presented his paper to the R.V.I.A. Luffman 's paper was by no means a frontal attack on Butler's views. One of his main objects was to build bridges between architects and landscape gardeners: he hoped that architects would help in the training of Australian gardeners. He also wanted in larger gardens - more "architectural work" - walls, terraces, summerhouses and so on to be designed by architects. But he also insisted that the properly trained gardener

should have a share in design.

Luffman did not reject the formal style out of hand. He believed that the gardener could not stick to one style of garden design: 'architecture, position, natural and financial resources' would determine the choice of style and in some cases a formal garden would be right. But he made no secret of his personal preference for 'those gardens which come nearest the finest expressions of nature.' Furthermore, he thought the 'natural' style was particularly suited to Australia. 'When life was splendid, and every crime a romance', he wrote, 'formal and stately gardens had meaning and value' - as gardens for aristocrats. This might seem to ignore the simpler, smaller formal garden, especially the 'old-fashioned But Luffman made it clear that he liked the 'cottage garden'. What he did not like was the large formal garden being adopted by the wrong people. Where culture and wealth existed such a garden might still be right, but the garden in general was 'now for the democracy. It once implied acres where it now implies feet.' Moreover the garden and its owner were not quite differently placed: 'here in these commercial times, and under hard-wearing skies, we want to reveal Nature first, last and always'. Whereas Butler saw Australians as wanting (in their homes) to escape from primeval nature, Luffman saw them as wanting to escape from their urbanized, industrialized society. 'Hard-wearing skies', however, points to something more: Luffman 's love of nature, as we shall see shortly, was not of undiluted Australian nature.

Not only political and social conditions made the 'natural' garden more fitting than the formal in Australia: the prevailing architectural style also did. It was characterised by 'dark red brick ... with very dark wood gables, strongly marked windows and doorways, and overaweing roofs of red tiles giving a sombre and heavy appearance ...'. Why did this style require a 'natural' garden? Luffman argued that it was a Gothic style and

2 William Guilfoyle, 'Tourist Notes on the picturesque in gardens, parks, and forests', Bankers' Magazine of Australasia, 1897-8.

¹¹ William Robinson, *The Wild Garden*, 4th ed., 1894, re-issue by the Scolar Press, London, n.d., Preface, dated May, 1881, p.xxxviii.

¹³ Ibid., vol. x, pp. 367-8. 14 C. Bogue Luffman, "Garden Design in Accord with Local

'Gothic is all vertical lines and graceful curves. In these, as in its minor details, it represents nature ... the natural garden is Gothic, or a thing to be built on perpendicular lines ...'

There were, however, many variants of the Gothic or Natural style, and Australians must find their own:

'A Spanish Gothic house with an English Gothic garden would be in every way unprofitable and ridiculous.'

From his paper and his book a picture emerges of what Luffman saw as an appropriate garden for Australian conditions. He recognised that the finest effects of the landscape style required far more space than the ordinary suburban block and saw that there was an informal, natural style which could 'even in a space 40' x 12'' give 'the feeling of being in quite a large garden.' Curving paths, lawns as 'winding glades' rather than as broad unbroken expanses, skilful ground shaping combined with suitable plants, planting out of boundaries or the bringing in of 'good material', outside the garden through the use of planting combined with inconspicuous fencing, were all techniques which could be used to this end. "Natural' also meant that plants were to be given as much freedom as possible: hedges were to be used rarely and clipping was out: 'Humour as much wayward growth as the situation will admit of, and carefully avoid keeping the garden with a young and over-precise face."

These are principles general to the natural style; more particular points of design arose from consideration of architecture and climate, 'the two great governing factors in all garden schemes.' The red Edwardian house required careful siting:

'Such houses want plenty of space on at least two adjoining sites, Trees may run close, and practically tower above one side and a part of the back. The view points for such houses should be angular, rather than on straight lines. This gives us a fine, sweeping and impressive entrance, and clear ways to view from different points. The interspaces will be richly clothed with heavy masses of trees and shrubs ...

the heaviness of the plant masses counterbalancing the heaviness of the buildings. could make the garden shady, but that accorded with Luffman 's attitude to the Australian climate. Like most others of the time he was concerned more with Melbourne's heat than Melbourne's cold. Ideally the leading garden space was to be towards the east and the south - for the summer garden - with the north and west 'more closely set with high trees Nevertheless, the 'warmest' side of the house was to be used for a 'winter garden': presumably deciduous plants were to be used. Every garden must have, as well as sun and wind and storm barriers, a 'shade garden, wilderness, or covered shady walk.' The shade garden is described charmingly: it had to be a wild garden or (as he called it) a 'wilderness'. Sections of the gardens at Burnley may represent his idea of an Australian shade garden. Luffman also considered as a necessity 'a damp hollow ... to provide sub-aquatics which look cool and fresh in summer', and he liked the idea of tea or gardenhouses in such cool spots for the 'best class of house'. This sort of house should also have a water garden, but water was scarce and expensive in Australia. Luffman 's ideas for a 'natural' water garden, using surface drainage, are as useful now as then.

Luffman 's garden, then, although it was in the 'natural' style, was very much a 'paradise' garden, enclosed against a 'violent' climate. He not only disliked the heat of summer, but also found little pleasure in most Australian landscape (perhaps Butler

found more!) Luffman wrote:

'We suffer here from lack of fine natural shapes and graceful combinations in nature. There is, indeed, little of a soul-stirring and invigorating kind ... the clouds are our only mainstay. Good living landscapes which can be caught and reproduced are extremely rare. We must learn to reverence shade and subdued effects.

There is no enthusiasm either for landscape or native flora. Luffman 's main concern was that plants which liked local conditions should be chosen, and this principle would exclude some natives as well as some exotics. Only for the seaside holiday house does he explicitly recommend natives and then not exclusively.

Cont'd Needs" in R.V.I.A. J. of Proc., vol. 2, pp. 39-50. All references to Luffman's ideas come from this paper, the discussion following it, or from his book The Principles of Gardening for Australia, Melbourne, 1903.

In Luffman 's view, then, only a section of the ideal garden - the shade garden would be wild, although the entire garden would have a full and informal spirit quite different from that of Butler's formal garden; and there is an emphasis on shade and greenery which is not found in Butler's paper. There was, indeed, an oposition between the two styles, which was to be reflected later at a much lower level in popular garden literature. Yet it was quite possible to marry the two styles. This happened in England when Gertrude Jekyll, disciple of Robinson and a great 'natural' gardener, worked with Edwin Lutyens, the great architect. It looks as if Luffman, with his desire to see a partnership between architect and gardener, appreciated this. And Butler did declare in his paper that there was 'a meeting ground' between the two extremes of the 'formal' and 'landscape' styles. He did not discuss it there, but it was made visible in some

of his designs.

There were at least three ways in which the natural style could be wedded with the formal. One was to combine formal design with rich and informal planting. It was demonstrated in the work of Lutyens and Jekyll, but may well have characterised many 'old-fashioned' gardens. 15 Pictures of matured Butler gardens suggest that he probably aimed at such effects. A second way of combining the styles was to have a natural - perhaps a wild - garden outside the formal garden, but in sharp contrast with it. At 'Warrawee', built only three years after his paper, Butler included a wild garden. From the main terrace the view was of a formal flower garden, enclosed with a balustrade; beyond this existing native trees formed the upper storey of the wild garden which sloped down to a gully which was to be planted with ferns and which was crossed by a rustic bridge. ¹⁶ There was a third way in which the styles could be married, since the 'old-fashioned' garden had revived the device of dividing the garden into a series of 'rooms' it became possible to use very different styles in self-contained enclosures. This concept is evident at 'Warrawee' and also in the garden Butler designed for Clive Baillieu, where the wild garden (of fruit trees) was cut off from the rest of the garden by a cypress hedge. 17

In Australia, as in England, the champions in the 'battle of the styles' discovered

means of reconciliation.

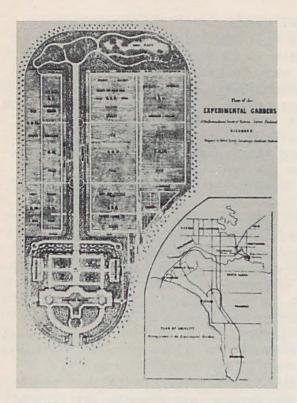
See e.g., Margaret A. Paul, 'Old Fashioned Gardening', Nineteenth Century, Jan. 1980, p. 135.

16 Building, 11 June, 1910.17 Ibid., 12 July, 1912.

The History of Burnley Gardens and College, 1861 – 1900

John Patrick

Burnley Horticultural College lies about five kilometres to the east of the centre of Melbourne on land adjacent to the River Yarra at Richmond. Founded in 1891, Burnley College was the earliest School of Horticulture in Victoria but had, even by this time, served for nearly thirty years as a trial ground for the plant material introduced to Australia by the Horticultural Society. The proposal made by the State Government of Victoria that these gardens should provide the site for the Olympic Village, had the Olympic Games come to Melbourne in 1988, resulted in a call for an assessment of the historical background and importance of the gardens. The staff of the college had already recognised the need for such a study to provide information for the future policies of development and management of the site. This brief article, therefore, summarises the early development of the gardens but I must stress that my research is at a very early stage and these observations will be expanded at a later date. I do hope that they will encourage past students who might have photographs or recollections to come forward so that I might build up a more thorough picture of the college in the twentieth century.



Original plan by Alfred Lynch

That part of the history of Burnley Gardens about which we know least is its foundation period. An elaborate plan was prepared in 1861 by Alfred Lynch but presumably was never implemented. However, in August 1862 the Horticultural Society was granted a portion of Richmond Park for Experimental Gardens. Several early plans exist which show proposed lay-outs for these gardens, yet it is difficult to identify any which provides the basis for the present ground-plan.

The gardens were officially opened on 1 January 1863, and in the years which followed the Horticultural Society made a notable contribution to the establishment of the Fruit Industry in Victoria. A "Catalogue of Fruit Trees in the Experimental Garden at Survey Paddock, Richmond" lists a total of 1 376 varieties of fruit which were grown in the gardens. Of these, there were 354 varieties of Pear, 111 varieties of Cherry and 27 varieties of Fig. Such a collection today would be of considerable interest. A full list of material which was published eighteen years later in June 1891 shows a total of 2 457 fruit varieties grown at the gardens, including 356 apple varieties and 24 persimmons. A list prepared a year later in June 1892 (which, as we shall see, was the year after

control of the gardens was relinquished to the Department of Agriculture of Victoria) was selective, providing information on only those fruit trees which were recommended for cultivation as suitable for Marketing, Canning, Drying, Exporting etc. but indicated that the plantation of orchards is largely extending.

The Horticultural and Experimental Gardens were under the control and management of a sub-committee of the Horticultural Society of Victoria of which two members are to be amateur and three practical gardeners.

These gardens were most important in providing a proving ground for fruits imported from all over the world. The varieties were tested for their suitability for Victorian conditions. However, it seems likely that some breeding of plants took place. For example, in the list of apple varieties of 1891 we find a variety name John Toon which one assumes to be named in honour of the John Toon who was Honorary Secretary of the Horticultural Society of Victoria in 1871.

Material was collected from throughout the world so that by 1874 the Society would claim to possess the most comprehensive collection of fruit outside Europe. Typical of material sent was that dispatched from the Royal Horticultural Society Gardens in England in December 1867 which arrived in Melbourne in April 1869 and was grafted onto stocks in August 1869. The Society was so successful at fruit growing that in 1873 it was able to send an exhibit to the Vienna International Exhibition where it won a Bronze Medal.

This success encouraged the Society to develop regular shipments of fruit to Europe. The value of its work was recognised in 1869 when the government initiated financial grants to the Society to encourage it in its work. However, money was a recurring problem and the Society became unable to meet the challenges which confronted it, including attacks of several serious pests, for example the peach aphid, after 1877. It did find the money to build an interesting pavilion at a cost of one thousand pounds. This was looked upon as an investment to provide a hall for the presentation of exhibitions thus saving rentals. It later became a lecture room for classes at the college.



Exhibition Building. Later to become Lecture Theatre.



Student work in the gardens, 1913



Lily Ponds 1913

In 1891, following the collapse of the Land Boom, the Society found itself unable to meet salaries and debts and it relinquished control of the gardens to the Department of Agriculture.

The School of Horticulture was opened at Burnley in May 1891 by Daniel McAlpine with Mr George Neilson as Curator and Mr McAlpine as 'Lecturer in Botany and Agriculture bearing on Horticulture.' The school opened with 14 male students, but numbers varied in the early years so that up to March 1900 26 students had been the maximum number, and a total of 93 students had passed through the school by 1897.

Entry to the school was initially limited to men to a maximum acceptable number of 20 and an age limit of 14. Such students had to produce a School State Certificate, and five pounds as a guarantee of good behaviour, otherwise instruction was free.

This first list of regulations was obviously not complete for a second list was prepared while Mr Neilson was still curator. This was much more comprehensive. As had been the case when the gardens came under the jurisdiction of the Horticultural Society the gardens were open to the public, on 'Sundays from 2 p.m. to 5 p.m. and on all other days from 8 a.m. to 5 p.m.' However, for such access, the public were required to note the regulations which stressed that no person shall enter or remain in the gardens who may offend against decency as regards dress, language or conduct.' Furthermore those crossing or trespassing upon any flower beds or borders ... shall pay a penalty not exceeding five pounds.' The syllabus for students covered but three subjects, Practical Horticulture, Botany bearing upon Horticulture and Agricultural Science Applied to Horticulture. There were, however, a range of excursions, a garden plot and the opportunity to study'a large number of specimens to illustrate the Australian flora', which were able to be supplied by Baron von Mueller.

In November 1897 the Minister, Mr Taverner, appointed Mr C. Bogue Luffman as principal of the college. This heralded what must have been one of the most colourful periods in the history of the college for Bogue Luffman was a character who was willing to speak his mind and state his point of view. Much can be learned about Burnley at this time from Elinor Mordaunt's book <code>Sinabada</code> for she describes both the Gardens and the Principal. She was, in fact, firstly Bogue Luffman 's housekeeper and later, it appears,

his mistress.

From this source we learn that Bogue Luffman was 'jealous, exacting, <u>sympatica</u> and selfish' and that he had trouble with the women who were, since 1899, admitted to college; they 'fell in love with him, for he had an uncommon gift of a speaking voice which would charm a bird off a bough.'

We can see that Bogue Luffman held definite ideas about gardening by reading his work The Principles of Gardening for Australia which was published in 1903. In this he puts forward his own ideas about gardens and produces catagoric statements of gardening opinion. For example we learn that the growing of violets, roses, daffodils, carnations and chrysanthemums is not gardening. These must be regarded as mere details in any garden scheme ', and as he stresses, 'it is a painful fact that as plant-growing grows in popularity,

the art of gardening declines.'

With the applications of Bogue Luffman 's theories of garden design to the gardens at Burnley, the ornamental gardens which remain today began to take shape. We find Elinor Mordaunt describing them thus: 'The gardens themselves were enchanting ... the shrubberies merged into great wide borders. There were no beds anywhere ... among the shrubberies were narrow winding paths, and small open spaces, with half wild flowers. Blue and mauve and white alone were used in these shady places ... to give a sense of peace and coolness; while the scarlets and crimsons and gold were run into the blazing sunshine.' What a charming scene is painted for us.

A little of this picture remains but even these least transient features (trees and sections of the ground-plan) are in danger of being lost. The college has recently formed a management committee to oversee the overall development of the gardens and it is to be hoped that these Victorian portions of the garden will now be maintained and

developed in a sympathetic manner.



Director's residence was a major feature of the garden, sadly it was demolished in 1980 now leaving none of the early college buildings standing

I have made a number of quotations from Elinor Mordaunt's book <code>Sinabada</code> and Bogue Luffman 's <code>The Principles of Gardening for Australia</code>. Both of these authors wrote other works, and Luffman was preparing a book about the structure and nature of trees for which Elinor Mordaunt was preparing watercolour illustrations. These appear to have been lost. I should be most grateful to hear from anybody who could identify the whereabouts of works or information relating to these two personalities.

Oral History Programme

Oline Richards has suggested the launching of an Oral History Programme specifically relating to gardens.

If you know any interesting garden people - designers, gardeners, nurserymen, owners, botanists - try to get them to record their experiences, memories etc. The committee is open to ideas on how to manage the resultant transcripts and information flow. The wishes of the people concerned will, of course, be honoured.

A Potted History of Australian Gardening

Penelope Ralph

It is difficult to know where to start when approaching the subject of early non indigenous plants grown in the Colony of New South Wales. So I will begin, not with the First Fleet, but with the first botanists ever to set foot in what was to be known for many years after, as New Holland.

I refer, of course, to Sir Joseph Banks and Dr Daniel Carl Solander, botanists on Captain Cook's historical voyage in 1769 which resulted in the discovery of New South Wales in April 1770. The eastern coast of Australia was sighted on the morning of April 19th, and the following morning Banks wrote:

'The country this morn rose in gentle sloping hills which had the appearance of the highest fertility, every hill seemed to be clothed with trees of no mean size.'

By the 23rd April, Banks was becoming a little disillusioned:

'The country tho in general well clothed, appeared in some places bare. It resembles in my imagination the back of a lean cow, covered in general with long hair, but never the less where her scraggy hip bones have stuck out further than they ought, accidental rubs and knocks have entirely bared them of their share of covering.'

On the 28th April a landing was made at a spot which was to feature prominently in Australian history and folk lore, Botany Bay, so named because of the enormous number of strange and

unfamiliar plants collected by Banks and Solander.

On May 6th the *Endeavour* weighed anchor and continued sailing up the coast, only stopping to collect fresh water, native spinach(*Tetragonia cornuta*), to shoot birds and catch fish for the ships company. At every opportunity Banks and Solander made trips into the nearby countryside collecting plants. A remarkable testimony to their diligent collecting is at present in the Mitchell Library. It is a collection of superb coloured engravings taken from the original watercolour sketches and drawings done by Sydney Parkinson, one of the finest botanical artists of his time, who travelled with Banks' party on the *Endeavour* to paint and record the plants that were found.

In June the *Endeavour* entered the Great Barrier Reef and was almost wrecked on a sunken coral reef. Fortunately they were able to make a safe landing at one of the few rivers that Captain Cook named appropriately enough the Endeavour River. By mid-July the *Endeavour* was ready to set sail again, and Banks and Solander who had spent all their spare time collecting plants, were very busy, as Banks quaintly put it - 'winding up our Botanical

Bottoms', which meant completing last minute jobs.

They finally left the safety of the river on 4th August, much to the mixed relief and anxiety of all on board. The ship was to face yet another almost certain death on the treacherous coral reefs, and was saved only by the tide, which ebbed just at the time they would have most certainly struck the reef.

On 26th August they sailed clear of the reef and headed towards New Guinea and home.

In summing up New South Wales in his journal, Joseph Banks wrote:

'Water is here a scarce article, or at least was so while we were there, which I believe to have been the very height of the dry season.

A soil so barren and at the same time so entirely void of the helps derived from cultivation, could not be supposed to yield much toward the support of man.'

Yet nine years later Banks was to give evidence before the House of Commons recommending

Botany Bay as a penal settlement.

He stated that the grass was long and luxuriant, and there were some eatable vegetables, particularly a wild sort of spinach; the country was well supplied with water, there was an abundance of timber and fuel, sufficient for any number of buildings which might be found necessary. Being asked how a colony of that nature could be subsisted in the beginning of their establishment, he answered 'They must certainly be furnished at landing with a full years allowance of vituals, raiment and drink, with all kinds of tools for labouring the earth, and building houses, with black cattle, sheep, hogs and poultry, with seeds of all

kinds or European corn and pulse; with garden seeds; with arms and ammunition for their

defense, and they should likewise have small boats nets, and fishing tackle.'

It was to take another eight years before the First Fleet set sail from Portsmouth on 13th May 1787 carrying, besides civilians, 759 convicts and sufficient supplies to keep the settlement for two years including 700 garden hoes, 700 iron shovels, 700 steel spades, 40 wheel barrow, 12 ploughs, 50 pickaxes, 700 axes, Figs, bamboo, sugar cane, Quinces, Apples, Pears, Strawberries, Oak and Myrtle Trees, 60 bushells of seed Wheat, 20 bushells of seed Barley, 10 bushells of Indian corn for seed, and 12 baskets of seeds.'

Thus began the history of Australian gardening as we know it today.

The earliest list of non-indigenous plants growing here in the Colony of New South Wales dates from 20th March 1803, and was written by Governor Philip Gidley King to Sir Joseph Banks.

It is to be noted that Sir Joseph Banks, always the Botanist, was just as curious to know how European and exotic plants fared here, as he was anxious to receive the strange, rare plants from New Holland for the enrichment of the Royal Gardens at Kew.

I should like to mention a few of the plants from that very early list:

Marigolds, double and single
Summer savoury
Sweet Marjoram
Thyme
Borage-Scarce
Rue
Hyssop - in common use
Balm
Dill
Fennel
Sage
Sweet Charville
Mint described as being a bad sort
Marsh Mallow (only three plants)
Ginger and Tumerick

As the list was considered by Governor King to be a complete list of the non-indigenous species, it is interesting to note the absence at the time of Lavender, Rosemary, Tarragon and Angelica.

Of the perennials, biennials and annuals, the following were available:

Wallflowers Sweet William Columbine Sweet Scabias Rose Campion Candy Tuft Goats Rue Lupins Canna indica Mignonette Love-lies-bleeding Dicentra spectabilis Indian Pinks Balsams | Convolulus Hollyhocks China Asters Larkspur and 2 sorts of Tobacco plants plus Zonal Geraniums Primroses Jasmine Sweet Briar Rose Rosa eglantaria or eglantine Myrtle The Provence Rose White Musk Rose Horse Radish tree and the Rose Apple

The Rose Apple for some time defied all my attempts to discover its botanical name, but eventually turned out to be Eugenia jambos, or jambosa as it is sometimes written. This tree is a close relative of the Lilly Pilly, having fragrant flowers $2\frac{1}{2}$ to 3 inches across in a creamy white colour, and huge fruit which are reputed to smell like roses and taste like apples. Governor Philip brought the first Eugenia jambosa from Rio de Janiero with the First Fleet. It is difficult now-a-days to find this tree, but there are two very handsome specimens in the Sydney Botanic Gardens.

The years between 1803 and 1840 have so far proved to be about as barren as Banks could possibly have visualised. There are very few records which I have found yet, relating to plants grown during those years. There are early plant records at the Herbarium dating from 1832, but the first catalogues as we would recognise them today seem to be the cata-

logues kept by Sir William Macarthur at Camden House from 1840-1878.

One of the most comprehensive catalogues came out in 1851 from the firm of Thomas Shepherd, comprising the names, habits etc. of upwards of 2 500 species and varieties cultivated at the Darling Nursery, at Chippendale in New South Wales.

It is worth referring here to the remarkable number of varieties of some of the popular

species grown at that time.

Dahlias listed 50 named varieties including two Princess Royals, one yellow tipped and one white tipped. Essex Bride and Essex Triumph, Springfields Rival Major and Springfields Rival Minor, and so the list goes on -

47 different Geraniums

20 " Antirrhinums

26 " Verbenas

24 " Petunias

65 " varieties of Apple trees

35 " Pear trees

35 " named Camellias and, believe it or not - 72 named varieties of Fuchsias.

Thomas Shepherd arrived in New South Wales on board the *Rosearme* in 1826-28. There seems some dispute as to the actual date. He was a landscape gardener who trained in England and decided to become a free settler in New Zealand. New Zealand didn't suit him, and he came on to New South Wales where he became the first landscape gardener in the Colonies. He wrote twelve lectures on landscape gardening from which the following is a quote:

'With a very few exceptions, Landscape gardening has been totally neglected. The wants of the early colonists were objects of too much consideration to permit them to devote much of their time to embellishment. They were content with large crops, and had scarcely any other object in view than the attainment of a steady independence which must be secured before the objects of the landscape gardener can make such impression on the mind of the settler.'

These lectures were published in 1836 after the death of Thomas Shepherd, and his sons and

grandsons carried on the nursery business up until the turn of the century.

If the early colonists lacked embellishment in their gardens, the gardeners of the latter part of the 19th century certainly did not. I would like to read for you an extract from The Amateur Gardener for South Australia, 1881, page 97, re stalictites:

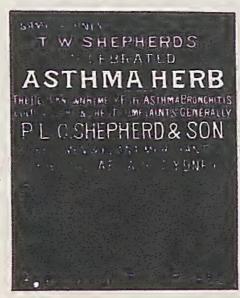
'In forming these, [rockeries] stones, roots, trunks of trees, etc. only should be used, but not, as may too often be observed, pieces of coral, shells, and other marine productions, which being totally out of place in such a position, only offend the eye. Many condemn even the introduction of such objects to fresh water basins or fountains. Stalactites obtained from caverns in limestone formations have been very successfully employed

29 ROYAL ARCADE, PITT STREET, SYDNEY.

T. W. SHEPHERD'S ASTHMA HERB.

Extraordinary Cures.

Read the following extracts from letters, the originals of which can be seen at the Arcade, together with some hundreds of others, testifying to the value of the Asthma Herb as a remedy for all Chest Complaints.



THE BEST KNOWN
REMEDY for
ASTHMA,
BRONCHITIS,
COLDS, COUGHS,
and all
CHEST COMPLAINTS

In 20z. Packets, with Full Directions for use, 1s. each, Post Free.

Whom-

J. H. BLACK, BLEWHEIM, NEW ZEALAND.—I have been troubled with occasional fits of Asthma for the last 14 years; twice since the receipt of the Herb I have had the usual symptoms of an attack. Three doses of about a wineglassful each stopped the first; two doses the last. It acts like magic.

MRS. GEO. MARKHAM, TINGHA, NEW ENGLAND.—Having suffered from Asthma for a considerable time, and tried numberless remedies with no good effect, I was at length induced to try the Asthma Herb; and since commencing to take it, the relief experienced has been something marvellous. I am scarcely ever troubled with wheezing at all, and my health seems better in every way.

HENRY A. ATKINS, DUNBAR'S CREEK.—My wife has received more real benefit from the use of the Asthma Herb than from anything she has tried. She has been under the treatment of various doctors, and has taken a great quantity of their medicines, but got no relief till she made use of your invaluable Herb.

W. R. CAMPBELL, POST OFFICE, BEGA.—I have tried it, and can safely may that I have been the subject of a miracle, an instantaneous cure being the result of one packet.

L. RUMBLE, SEVEN MILE, GRENFELL.—My little boy has been suffering for the last two years, and I have taken him to several doctors, but they did not give him any relief; but now I am happy to say he is completely cured by using the Asthma Herb.

T. A. COWELL, South Wagga Wagga.—The packet of Asthma Herb I got from you made a complete cure of me, and in fact I know now I never ought to be without it, for it is an invaluable Herb. I used to have a great pain in my side, but now it is all gone.

ROBERT SANDY, JUNEE REEFS.—Your Asthma Herb has done my wife more good than I can express. She was so bad with Asthma as to be scarcely able to breathe. She could not lay down, or get any rest at night, but after the use of your Herb she can now lay down and get a good night's rest. She tried several doctors' medicines, but none did her so much good as the Asthma Herb.

Many of our correspondents have also testified to the value of the Herb as a Tonic and Gentle Aparient.

Persons of the weakest and most delicate constitutions may use the Herb tea with perfect safety.

Printed directions for preparing the Herb for use accompany each packet, and the process is so simple at a child of ten years of are might safely be entrusted with it.

that a child of ten years of age might safely be entrusted with it.

We may also point out that the Herb prepared as recommended by our late relative, is superior in every way to the mixture sold by the chemists as Asthma Herb, because it can always be used fresh and unadulterated, and at about one tenth the cost. 20z packets, 1s. each, post free.

Deeply worked soil retains moisture longer than shallow.

for forming grottoes and rockeries, and as they are now available here they should be introduced by parties intending to form rockeries for which they are admirably adapted'.

By this time the great plant hybridisers were hybridising every suitable plant they could lay their hands on - Fuchsias, Balsams, Roses, Calceolarias, Zinnias, Chrysanthemums just

to name a few - Bigger and Bigger - Better and Better.

By 1895 Patrick Shepherd mentioned over 24 varieties of Bouvardias including one called President Garfield who was described as being pink, double and a profuse bloomer. Reading through the old catalogues of plant names is like reading through a copy of *Who's Who* in the 19th century. Roses, Violets, Fuchsias, Bouvardias, Geraniums and Pelargoniums all taking the names of Lord, Ladies, Princes, Princesses, Queens, Dukes, Duchesses, botanists and other prominent persons.

It is worth remembering that the goldfields of the mid 1800's had provided unheard of wealth for the colony, and this boom period is reflected not only in the architecture, but in the gardens which surrounded the huge mansions of the wealthy. Teams of gardeners were employed in the upkeep of huge gardens of which many acres were devoted to roses and the

joys of carpet bedding and bedding out.

People could afford more and bought more, always with an eye to impressing someone, even if only the gardener next door. I would like to read the following extract from The Illustrated Sydney News, 1883.

'The Underwood Nursery Ashfield. Strolling through the grounds we noticed fine batches of many kinds of Pines, the varieties of Pittosporum, Arbutus, Thuja, Azaleas, Draceanas, the hardy dwarf and Tree Ferns, Stenocarpus, Camellias, Acacias, and all the popular shrubs and trees for ornamental planting. Indeed, the popular taste in this direction has to be met, and it is yearly increasing, not merely in the decoration of home surroundings, but in a public way in the embellishing of parks, reserves, and the planting of avenues in streets. Already orders are being received for works of this nature on a most extensive scale.

It is gratifying to notice this, as plainly evincing the fact that, as a people, we are not wholly absorbed in the mere sordid pursuit of money'.

At this time, Camellias a year old cost 1/6d, 2 yrs old 2/6d, 3 yrs old 5/0d. Evergreen privet cost 7/6d for 100 plants, Bouvardias were 1/6d each or 15/- per dozen, and Roses were 1/3d each. Violets sold at 7/6d per 100 plants.

I could not end this talk without a brief mention of the advertisements frequently met with in the old catalogues. Always courteous, the tradesmen begged to bring your attention to anything they wished you to buy, or consider buying - anything in fact from furniture, shoes, garden tiles, wheat, portraits, Condition spice for animals, Peruvian guano.

Peruvian guano became available in the colony in about 1854, and was highly valued as a

fertiliser. Considerable research was done on the different qualities it possessed, and it

was esteemed above cow, horse, poultry and any other variety of guano.

The Asthma Cure

Another very interesting advertisement concerns P.L.C. Shepherd's Asthma Cure. For years there was no botanical name mentioned with which to identify the plant used in the cure, but towards the end of the 19th century the Asthma Cure must have been falling from favour, because finally there appeared a very small advertisement with the name EUPHORBIA Pilulifera. This plant now known as Euphorbia hirta is a native of tropical countries including

Northern NSW and Queensland. It is still used in some countries for the relief of Asthma

and other chest and breathing complaints.

Last, but not least, the famous Breen's finger spade illustrated in the last Journal which I am told would find many eager buyers among today's rock gardeners and alpine enthusiasts.



No. 36.—Bryonopsis laciniosa erythrocarpa.

Per packet, 6d.

Two Nurseries in the Mount Macedon Area

JOHN SMITH & SONS AND TAYLOR AND SANGSTER

H.B. Hutton

Coming from Mount Macedon and being involved in local history, I started, because of my gardening interest, to try and find out about two local nurseries which are now defunct. The first was Taylor and Sangster, a nursery which had a great reputation for rhododendrons. The second was that of John Smith and Sons, whose nursery was on a stream running out of the Macedon Ranges at a place called Riddell's Creek. Both reflect not only what went into gardens in the latter half of the nineteenth century, but also what one might call horticultural fashion, though other nurseries would show the same trends.

My starting point was a very useful paper published in the *Victorian Historical Magazine* of February 1940 by Edward E. Pescott. This paper, however, gave only brief details about many early nurseries. Local information about these two nurseries was virtually non-existant and most of my information comes from newspapers, some local, but mainly from the Horti-

cultural section of the Australasian.

But first to John Smith and Sons, the earlier of the two nurseries to be established. John Smith arrived in Victoria in 1852. He had trained in Edinburgh and London and must have worked at Fairfield Nurseries near Liverpool for we know that at least one of his sons, Thomas, was born there. When he arrived in Victoria he was manager of a nursery in Melbourne belonging to Smith and Adamson. This Smith was no relation, however. Whether he remained there until he established his own nursery in 1863 is not known. But E.E. Pescott says that his last surviving son, Walter, told him that he collected seeds of native plants and trees for Baron Von Mueller. Some of these were sent to Italy by the Baron and the eucalypts planted round the Pontine marshes came from this seed. I haven't been able to establish whether Smith did collect for the Baron, and I doubt the connection between Smith and the draining of the Pontine marshes as Walter claimed.

John Smith and Sons (there were four sons who worked at the nursery) established the nursery at Riddell's Creek in 1863. The nursery is still easily identifiable with rows of oak trees, a few elms, poplar, an araucaria, two large bushes of Exochorda racemosa and a fine spreading Arbutus unedo. There are also the remains of a hothouse and possibly a shade house. In spring, Tritellia uniflora may be seen flowering in many places, as well

as a variety of narcissi.

The nursery, however, started off by raising fruit trees and achieved a great reputation for these. There must have been a good market for them, because I have come across advertisements in local papers advertising 10,000 fruit trees for sale, these having been sent

over from Ware's nursery in Adelaide.

In 1866, Smith's nursery won a first prize at the Intercolonial Exhibition in Melbourne for strawberries, described as 'remarkable for their size and lusciousness'. By 1869 10 acres were planted with fruit trees, more than half the area had trees in full bearing, and a further 20 acres were to be planted. They had 71 kinds of dessert apples of which only two would be names familiar today, namely Cox's Orange Pippin and Northern Spy. Of the cooking apples, sixteen are mentioned, of which Gravenstein would be familiar today. But the nursery had 17 other varieties of English apples and 11 American varieties that had not yet fruited. There were also 80 varieties of pears, nearly all with French names. Plums, cherries, nectarines, peaches and apricots were also grown, as well as soft fruit. This same year, 1869, the Australasian says: 'We have no hesitation in saying that this private firm has done more towards the cultivation and reliable nomenclature of hardy fruits suited to this climate than all the Horticultural Societies of Victoria put together.' A few of the old nursery catalogues I have seen do not list the enormous variety of fruit trees that Smith had. They rightly had a great reputation. In 1875 they won a prize at the International Exhibition in Vienna with the apple Newton Wonder. In 1876 they were working 12,000 apple trees annually on blight-proof stock. The 1873 catalogue shows that they mostly sold for 18s.0d a dozen with a few at 2s.0d or 2s.6d each. There are some lovely names among those listed, such as Crimson Queening, Devonshire Quarrendon, Doonside Pippin, Bedfordshire Foundling, Mainden's Blush (American) and one raised locally known as Wooling Favourite.

I have perhaps, dwelt overlong on fruit trees, but they had a significant place in old gardens. But Smith did not confine their efforts only to fruit trees. They began to diversify quite early on, listing 200 roses in their 1871 catalogue, and were beginning to go in for what they called 'forest trees'. They catered too, for the much cherished

bedding-out annuals of those days - a special strain of petunias, which frequently won them prizes in Melbourne, were listed at 6s.0d a dozen, verbenas 6s.0d to 9s.0d a dozen, and pansies at 9s.0d to 12s.0d a dozen. All these had special sections on the show benches in the late nineteenth century.

The 1875 catalogue mentions 40 newly imported camellias - an increasingly popular shrub and a stock of large imported rhododendrons. *Rhododendron fragramtissima* is mentioned as a 'most desirable addition' - perhaps this is the first arrival of this lovely rhododendron

in Victoria.

By 1876 the nursery had considerably increased its range, not only of conifers, but particularly of oaks, having 20 species and 50 varieties. The nursery is credited with introducing the first golden oak to Victoria, possibly to the Commonwealth. Of the first batch only two survived the journey out; one was given to the Botanic Gardens in Melbourne and the other planted on the banks of Riddell's Creek near the road where it is still to

be seen but not really flourishing, owing to neglect.

Smith's catalogue fo 1881 lists, beside fruit trees and soft fruits, bulbs, azaleas, rhododendrons, greenhouse plants and orchids. Orchids were very much the rage in England for those who had conservatories, and prices paid in England were frequently quoted in the Horticultural Notes of the Australasian. It is not surprising to find that Victorians and, I presume New South Welshpersons too followed suit. The Australasian in 1883 says: 'Messrs Smith & Sons are the only nurserymen to have entered on the culture of orchids. In addition to a general list of 53 distinct species and varieties, there is a special list of 80 choice varieties, the majority of which are new to the colony.' The only other catalogue that I have seen listing orchids at about this time had only about 20 varieties.

John Smith died in 1886 aged 84 years. Two sons who had worked in the nursery had already died, but two others, Thomas and Walter, carried on with the business. Chrysanthemums were now gaining popularity and Walter Smith must have been quite an expert on them as he published a pamphlet entitled 'The Culture of Chrysanthemums for the Production of Exhibition Blooms'. He also frequently lectured on chrysanthemum culture. The nursery was showing at the chrysanthemum show of 1890 in Melbourne and in 1891 produced a six-page catalogue

devoted entirely to chrysanthemums.

Walter Smith with the actor George Titheridge, did a great deal to popularize the growing of narcissi. This led to the RHSV holding its first 'Bulb Show' in 1891. I am told that this was earlier than the first 'Daffodil Show' held in London. In 1898 Walter Smith, whose brother, Thomas, died in June that year, had over a hundred varieties of narcissi growing at his nursery, some of which can be seen in spring today. In 1900 a very bad flood did much damage to the nursery, particularly the hothouse and other buildings, and two years later Walter sold half the nursery. His two sons who worked there seem to have had little drive and less knowhow, so it wasn't long before it went out of business.

But to turn to Taylor and Sangster. To quote Pescott again, he says: 'William Taylor was gardener to Mr John Brown of Como, South Yarra. At the same time William Sangster was gardener to Governor Sir Henry Barkly at Government House.' To my surprise, I found that the Australasian had William Sangster, gardener to Mr Armytage of Como, winning prizes at shows of the Horticultural Society of Victoria, and later on an article on Como mentioned that the gardens there had been laid out by Sangster. I was more than surprised at this contradictory information, and even more so to find when I was going through a manuscript notebook of Pescott's in the State Library that he was Taylor at Government House and Sangster at Como. How he transposed the names one can't explain, but we can see how easily a mistake like this became a fact.

The two men seem to have joined forces in 1866. Early in the year Sangster was still at Como, but at the Intercolonial Exhibition which opened later that year they together won prizes for conifers, azaleas and ornamental foliage plants. Their nursery was in Toorak, and for them to have been so successful so soon suggests that Taylor must have established a nursery well before Sangster joined him, though I can find no mention of this in early directories. The nursery had a remarkable success in nearly all the shows from this time on, particularly for azaleas and cut flowers, often exhibits of 50 different varieties being shown. They also won prizes for pansies (12 varieties) and verbenas (12 varieties).

William Sangster became a life member of the Horticultural Society of Victoria in 1861. He served on the Committee for many years and gave the society trees and plants for the Society's trial grounds in Richmond, now the site of Burnley Horticultural College. He also

provided a number of shrubs for the Botanic Gardens in Melbourne and elsewhere. He was also a very active member of the Horticultural Improvement Society and at one of their meetings in 1866 (and I quote) 'A turf of the buffalo grass of the South States of North America was laid on the table by Mr Sangster of Como and it was regarded as being admirably adapted for a grass for lawns etc.' I wonder if he really was the introducer of this grass

as this suggests.

Sangster was one of the three members of the board appointed to enquire into the management of the Botanic Gardens. The report was issued in December 1871. I am told Baron Von Mueller wrote very scathingly to Hooker at Kew about the composition of the Board. He objected to a nurseryman being one of the members. But Sangster, though not a scientist (and a scientist might have suited the Baron better) was a very knowledgeable man, a garden designer who must already have acquired a reputation in this regard. It was he who later designed and carried out the making of the Exhibition Gardens for the great Exhibition of 1880. So far little is known about private gardens he designed in Melbourne other than Como. Two on Mount Macedon

are known to have been done by him, and possibly two more.

I must come back again to E.E. Pescott, who says: 'This firm specialized and indeed was the first so to do in rhododendrons, a class of flowering shrubs soon to become very popular, they included also azaleas and camellias.' Certainly Taylor and Sangster gained many prizes over the years for azaleas and camellias, the latter becoming very popular in the 1870s when Scott and Sons of Hawthorn listed 150 varieties, but they were not the first to specialise in rhododendrons. No description of their Toorak nursery mentions rhododendrons until after they acquired their Mount Macedon branch in 1876. Rhododendrons were already attracting attention in 1867, when a writer in the *Australasian* mentions at least 11 varieties which he seems to be growing himself. It was in November 1871 that Jas Scott of Hawthorn 'made the first show of rhododendrons that have ever been seen in the colony'. Thomas Lang of Ballarat also showed seven varieties about this time and had been importing rhododendrons at least since 1852. Some of his 'accession lists' list these from 1852-1867. In 1876 Lang had 'several frames filled with some thousands of seedlings mostly of the Ponticum variety and intended for stock'. That Lang was also hybridising is clear because one of his seedlings named W.J. Greig gets a mention in 1874, also another, Beela Wilfer. Was he the first hybridist for rhododendrons in this country?

Obviously Taylor and Sangster became very prominent in raising rhododendrons; the earliest of their catalogues that I have found is for 1887 and lists 120 varieties, but Thomas Lang, R.U. Nicholls and George Smith, all of Ballarat, were earlier in this field. It was in the 1870s that summer residences were being established on Mount Macedon. From this time on it became an increasingly popular summer resort for wealthy Melbourne citizens, particularly when the Governor had his summer residence there in 1884. Taylor and Sangster supplied many of the gardens. We have details of some of these items, and they exported some large

batches of rhododendrons to New Zealand at various times.

A few facts from the 1887 catalogue are interesting in so far as they reflect what people were planting in their gardens or could obtain. There were 26 named varieties of pensteman, 38 of verbenas, nearly 80 of fuchsias, 26 of bouvardias, 56 of ericas, as well as roses, dahlias, chrysanthemums and surprisingly 70 varieties of gooseberry (one can scarcely even buy them now), as well as over 200 ferns and lycopods. James Scott of Hawthorn listed 'upward of 400 species and varieties in 1880'. It amuses me that now, a hundred years later, ferns have made such a 'come back'. In 1892 their catalogue lists 120 orchids.

Another aspect of their business was 'the production of dinner table plants and hall and staircase plants are a special feature of its business, and in the hothouse numbers of plants

of this size are to be found'.

Conifers, for which they won a prize in 1866 as I mentioned, remained a speciality of the firm and particularly so when the Mount Macedon branch opened. J.H. Veitch, who was out here in 1893, must have visited the nursery, for in a 1912 catalogue the preamble to the list of coniferous trees says 'he expressed surprise at the great variety and wonderful growth of our conifers'. In the same catalogue an article is quoted in which Peter Barr, of daffodil renown, 'was charmed with the grounds, trees etc., and stated that although he had of course, seen in Scotland and elsewhere larger specimens of some of the coniferous and other plants, he had not seen better grown and so choice of variety as this place'. Some of the Sequoia gigantea on the Mount probably came from Taylor and Sangster and probably compare very favourably with their contemporaries in the list in the RHS journal The Garden

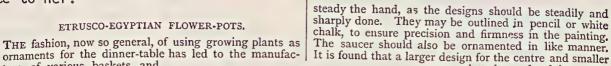
for January 1981.

I have said enough about this nursery which went out of business about 1931. Their Macedon nursery is rapidly going back to bush though some trees of interest are to be found there, notably *Castanea sativa* 'Albomarginata' and Aureomarginata' which I am glad to say several nurserymen are trying to propogate. The only other specimen of 'Albomarginata' I know of is in the gardens at Daylesford.

In conclusion I would like to thank Miss Whiteside, Research Officer, Sovereign Hill, Ballarat, for allowing me to see the accession lists held there relating to Thomas Lang's Nursery; and to Miss Polya, who directed me to Smith's catalogues in the State Library, Melbourne. I hope she will not get unduly excited about catalogues I have mentioned. These are all mentioned in catalogue reviews in the Australasian and are not new finds since last I wrote to her.

ETRUSCO-EGYPTIAN FLOWER-POTS.

ture of various baskets and vases, some of silver and some of china, in which to place them so as to conceal the flower-pot in which they have been raised, and which would



ones dotted over the plain ground, have a better effect than if subjects all of the same size be used, as they bear a closer resemblance to the vases which they are intended to imitate. Thus, in



be somewhat unsightly if left uncovered. By those who do not possess either silver or china vases, the Etrusco-Egyptian flower-pot, of which we give an illustration, will be

found a simple and pretty sub-stitute. A common flower-pot must be selected, of sufficient size to allow that in which the plant is growing to stand within it; and it is then painted with two or three coats of light red oil-paint, to be procured at any oil and colour shop. The material of which the flower-pot is composed being a porous one, it will absorb a good deal of paint; hence the necessity for giving it two or three coats of light red, each coat being allowed to dry thoroughly before the next is applied, a rather fine brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used as a table of the line brush being used to be a line brush brush being used to be a line brush brush being used to be a line brush b

wise their use as outer vases only.

This being done and perfectly dry, some Egyptian designs, such as those given in the illustrations are painted upon the flower-pot, with a fine camel-hair brush, in ivory-black; but for this, the colour sold in tubes at an artist's colourman's should be used. The best way of doing it is to place the flower-pot on its side, with a heavy book.

They form very pretty ornaments for the drawing-room, as well as for the dinner-table.

A pot for one of Taylor and Sangster's dinner table plants? it is to place the flower-pot on its side, with a heavy book on each side of it to keep it steady, and bringing it near the edge of the table the edge of the table to use a painter's resting-stick to



every flower-pot there should be one large design on each side, the rest being filled in with smaller ones.

Any illustrated work on Egypt will give a variety of figures and animals suitable for the purpose, when those we now publish have been copied. Should other colours and styles be preferred, they may be used for this purpose; thus, for instance, on a dark brown ground a bouquet of flowers, or a group of figures in bright colours would have a good effect. The plants may, of course, be grown in these flower-pots, but the frequent watering, and the con-stant dampness of the earth, in connection with the porous nature of the pots, is apt to cause the paint to peel off, therefore we advise their use as outer vases only.

Chinese Spring Garden Tour

The Royal Horticultural Society of Victoria in conjunction with Palanga Tours, Melbourne, are arranging a Chinese Spring Garden Tour. The tour, will travel throughout the East of

China and visit many of its most important gardens.

The itinerary is in it's final planning stages, and will depart in April 1982, in order that you may have the opportunity of seeing China in one of its best seasons - The Spring. The duration of the tour, will be 23 days, and will be escorted by John Patrick, lecturer in Amenity Horticulture at Burnley Horticultural College.
Only a small number will travel on this one departure, in order that ample opportunity

may be given by the accompanying China Travel service guides to show you the best in

traditional gardens, agriculture and natural scenery.

Entry to China will be from Hong Kong to Guangzhou (Canton), a major trade centre. You may see the Cultural Park, with its natural display "Wild life in Australia". The city has many garden restaurants, that feature a complex system of courtyards and halls of gardens

which provide a suitable entry to the world of Chinese Gardens.

Guilin (Kweilin) in a sub-tropical region offers magnificent scenery. Tall cone shaped mountains rise up from swift flowing rivers, and a delightful cruise up the river to inspect small rural farms will be one of the many highlights of the tour. Naturally formed limestone caves, which were to be of such influence in the Chinese garden, provide refuge from intense summer heat and a link with the Lands of Immortals. China's most populous city, Shanghai, with some 11 million inhabitants is the centre of trade and industry. It provides the visitor the opportunity to see the vast progress of developing China. Shanghai has more than 17,000 shops where you can purchase silks, antiques, pearls and gems, ivory and jade carvings, and scrolls by famous artists. It is from here that the tour will enter Suzhou (Soochow), which has the most beautiful gardens in China. Natural ponds, have been beautified by exquisite gardens, which blend superbly with temples, pavilions and distinctive arrangements of trees and flowers. Picturesque names, such as the Gentle Waves Pavilion, Lion Grove Garden, Humble Administrator's Garden and Lingering Garden, will be visited where the skill of gardeners of the Sung, Yuan, Ming and Ching dynasties may be observed.

Built on the banks of Lake Tai, Wuxi (Wusih), will give those fortunate to travel on this tour, the opportunity of cruising on the lake, which covers an area of some 2,240 square kilometres, and includes about 100 islands. This is an area that has just been opened to

foreign tourists, and should prove an unforgettable experience.

The other two cities in China to be visited will be Hangzhou (Hangchow) and the capital, Beijing (Peking). Hangzhou is claimed to be China's most popular resort with its many causeways, pavilions, trees and flowers, creating a setting of extreme beauty. Beijing itself offers a wide range of interest - the forbidden city, Tien An, Men Square, the Great Wall to the north, the Ming Tombs as well as the Peking Zoo, to see the lovable panda's, and the Temple of Heaven.

The tour will return to Hong Kong via Guangzhou (Canton). After three weeks of touring China the group will have 2 days here, prior to returning to Australia. Cost of the tour is anticipated to be \$2.800 however final costings are still to be obtained from the

Chinese authorities.

The Royal Horticultural Society believes that this tour provides it's members with the opportunity to enjoy a holiday of remarkable value visiting some of the worlds least known gardens. Not only will it interest garden lovers, but also photographers, artists and architects, plus all those who love the history, the beautiful landscape and the fascination of the East.

Those who are interested in joining this tour, should contact the tour leader, John Patrick at Burnley Horticultural College, Swan Street, Richmond, or Palanga Tours, 59 Queen Street, Melbourne.



PART OF THE WALL OF PEKING.

Historic Plants

VICTORIAN AND EDWARDIAN FUCHSIAS

We have received from Mrs Lesley Butler the following list of 19th century fuchsias. The list is incomplete and is being revised but for the present the fuchsias are available from Mrs Butler at 21 Alphington Street Alphington Victoria 3078, phone 48 3094. Allow two months delivery.

AMY LYE. SU. Tube-Creamy wax, sepals white, tipped green. C. Coral orange. Foliage dark green with crimson mid-rib. Lye. 1885.

AURORA SUPERBA. SU. Tube and sepals - light apricot. Corolla - deep orange - peach. Soft light green foliage, broad at base, tapering to a point; saw-toothed edge. British - 1879.

F. FULGENS. 19th Century. Salmon pink self; tubular. Green sepals. Pale olive green leaves.

BLACK PRINCE. SU. S. Red. C. Purple. Small flowers - very free. Very hardy. (Banks 1861).

BOLIVIANA. First introduced 1875. Discovered 1818 in Bolivia. Bright red tubular flowers, dark foliage. Upright and tall.

BLANDS NEW STRIPE. First registered as Striata Splendens 1831. S. Bright Cerise. C. Purple striped rose. Flared. Foliage - dark green. Released as such 1872.

CANARY BIRD. SU/ST. S. Red. C. Dark purple. Foliage - yellow to green. (Bull - British 1873).

COLOSSUS. SU. S. Red. C. Vivid purple, rose veining. (Standish - British - 1841).

COLOSSUS. SU. S. Red. C. Purple. Bland 1880.

COUNTESS OF HOPETOUN. DT. S. Rose-Red. C. White. 1888 (Sport of Phenominal).

CROWN JEWELS. S.T. (Carter 1849) S. Red. C. Purple. Foliage marbled and variegated in shades of cream, magenta, lime, chartreuse and sable green fading and aging to a strong sable colour with red veining.

CRIMSON BEDDER. ST. S. Red. C. Purple. Foliage variegated cream and pink.

DISPLAY. SU. A self pink, flaring corolla. Very versatile and hardy. Continuous flowerer. (Smith - British. 1881).

CLAIRE DE LUNE. S.U. S. Salmon. C. Salmon orange flared. Leaves large and showy, bronze cast when new. 1880.

ELSA. SDU. T & S. flesh colour. Corolla - rosy magenta aging to light purple. Growth upright & bushy. British. (Banks 1866).

ERECTA NOVELTY (syn. Bon Accorde). SU. Tube and sepals are waxy ivory white. C. delicate mauve-pink. French - Crousse - 1861.

F.M. VAR. ALBA (syn. Baby Tears). SU. Miniature pale pink flower. Small leaves. Lamarch 1768.

GARTENMEISTER BONSTEDT. Tubular, upright. Orange, brick red self. Foliage - dark bronzy red. (Bonstedt - Germany - 1905).

GEORGE MONKS. (syn. General Monks) DU. T & S. cerise - red. Corolla blue, aging to mauve. Very free flowerer, hardy. Meilbez. 1882.

F.M. VAR. GRACILLUS. (syn. with F. microphylla). Red tube and sepals. Purple corolla. Small leaves, small flowers, very free. The hardiest of all fuchsias. Suitable for hedges, baskets, backgrounds etc. Introduced 1768.

F.M. VAR. GRACILLUS VARIEGATA. As above but with silvery, variegated foliage.

F.M. VAR. PUMILA. Very small flowers, scarlet and mauve tiny plant. 1821.

HERON. SU. T & S. Deep scarlet. C. Violet blue, streaked and veined red. Flowers very free. Lemoine 1891.

LIEUT. MARITZ. DU. (Lemoine - French - 1864) S. Red. C. purple with red splashes. Strong upright grower.

LORD BYRON. SU. T & S. deep cerise. C. very dark purple. Dwarf growth. Lemoine. 1874.

METEOR. (Carters. 1862) S. red. C. purple-red. Foliage - brilliant reds bronze and yellows on green. Colour develops best in good light conditions.

MISS LYE (syn. Miss Nye). (Lye 1870). S. Creamy white C. cerise - apricot.

MR. W. RUNDLE. (1864 - Rundle). SU. Short flesh coloured tube, sepals same shade, long green tops. Salmon casting under sepal. Corolla - tight single - orange scarlet with salmon overtone with age.

MURIEL. SDT. (British-Carnell-1877). Long tube and sepals scarlet. Corolla light purple - veined cerise. Largish flowers, very free. Exhibited at Chelsea shows for many years by Russels as magnificent arches.

PHENOMINAL (syn. Giant Phenominal). DU. Tube and broad sepals scarlet, corolla rich indigo-blue, slightly veined carmine. Large blooms. Lemoine-French-1869.

PINK PEARL. SDU. T & S. Pink. C. deeper pink, flushed rose. Easy to grow and masses of flowers. Bright-British-1919 (Lye's son-in-law).

PRINCESS DOLLAR. (syn. Dollar Princess). DU. Tube and sepals cerise; Corolla - rich purple. Flowers - small for a double but profuse. Excels as a bush plant but can be trained to almost any shape. Lemoine - 1912.

PROCUMBENS. (N.Z. - Cunnington 1839). A creeping fuchsia with small yellow, green and purple flowers, round leaves. Ideal for baskets and ground cover.

ROSE OF CASTILE. SU. (Banks-British-1855). Tube and sepals waxy with white tipped green, bulging tube. Sepals faintly flushed pale pink. C. purple, faintly flushed rose.

SCARCITY. SU. (Lye-British-1869). Tube and sepals - scarlet cerise, corolla purple, scarlet at base, fading to rosy purple. Growth upright, bushy and hardy.

SHOWER OF STARS. S. Red. C. white with red blush. (Williams 1874). Originally registered as ECLAT.

SUNRAY. (Milne-British-1872). Grown for attractive foliage rather than flowers. Foliage - light green, edged white, suffused cerise. Needs plenty of full light to produce good colour. Tube and sepals are cerise, corolla rosy-purple.

SWANLEY BEAUTY. SU. Tube waxy white, sepals white faintly tinged pink; corolla soft pink. (Lye-British-1875).

SWANLEY YELLOW. ST. Long tube and horizontal sepals, orange pink Corolla rich orange vermillion. Cannell-British-1900.

VICTOR. (syn. Victor Hugo). DU. S. Red. C. Violet Blue. Bull-British-1870.

Membership

Andrea Macdonald our new Membership Secretary has provided the following figures (9/7/1981). Numbers have more than doubled since the last total of 132.

	Ordinary	Family	Organisation	Total
A.C.T.	13	-	-	13
N.S.W.	74	17	6	97
Queens land	9	1	-	10
Tasmania	13	2	2	17
Victoria	147	28	6	181
W.A.	6	1	. 1	8
S.A.	8	2	1	11
N.T.	-	-	•	-
United Kingdom	1	- ,	-	1

Grand Total 338

Corrigendum

J.A.G.H.S. Vol. 1. No. 1. Richards, Oline, Interactions and Origins in the Nineteenth Century p.22, para 5. The extracts from Georgiana Molloy's letters were written during the years 1837-1842.

Exhibition

MR MACLEAY'S GARDEN - A NEW EXHIBITION AT ELIZABETH BAY HOUSE

Elizabeth Bay House, built in 1835-38 by the architect John Verge, was the grand home of Alexander Macleay, the Colonial Secretary. Once surrounded by 54 acres of grounds, Elizabeth Bay House has survived today as an historic house museum, stripped however of those

original grounds.

A new exhibition at Elizabeth Bay House, titled 'Mr Macleay's Garden', has sought to bring to life the lavish garden that Alexander Macleay created as a setting for his home. Using the detailed records kept by Macleay of the plants and seeds received at Elizabeth Bay from the late 1820s through to the 1840s plants, cut specimens and botanical illustrations were acquired to document the amazing variety of plants that were cultivated in the garden at Elizabeth Bay. The exhibition has been arranged to coincide with the 1981 International Botanical Congress, to be held in Sydney in August.

The display was organised by Jennifer Stackhouse, Curatorial Assistant at Elizabeth Bay

The display was organised by Jennifer Stackhouse, Curatorial Assistant at Elizabeth Bay House, with valuable assistance from gardening experts, Botanists from the Royal Botanic Gardens and the University of Sydney, and from specialist plant societies, familiar with

species of orchids, cactus and palms mentioned in Macleay's notebooks.

"Mr Macleay's Garden" provides an overall view of the garden through plans, mid-19th century stereoscopic views (the only known photographs of the garden) and from descriptions of the garden included in nurseryman Thomas Shepherd's Lectures on Landscape Gardening in Australia, written in 1835. Focal points in this general view of the garden are given through botanical illustrations and specimens of many of the plants which actually grew in the garden. These underline the diversity of plants grown and indicate Macleay's avid interest in horticulture.

Macleay's garden kept abreast with the wealth of horticultural discoveries being made almost daily by botanists, naturalists and explorers during the first half of the 19th century. Macleay communicated with many botanical collectors, exchanging plant specimens and information, so that the garden at Elizabeth Bay boasted plants from countries as botanically diverse as India, China, Chile and South Africa. In fact, some of the plants grown by Macleay were established at Elizabeth Bay long before their actual introduction

to England and their recording at Kew Gardens.

Plants which featured in Macleay's botanical collection at Elizabeth Bay included bulbs acquired from the Cape of Good Hope, a vast selection of orchids, many types of tropical fruits and also many native Australian plants. These are represented in the exhibition by botanical illustrations. Among the most striking are hand-coloured engravings of Amaryllis aurea and Cactus speciossisimus by P. Bessa, and the fruits Dimocarpus litchi and Chrysophyllum cainito shown in French stipple engravings of 1820, lent for the exhibition by Phillips Antique Prints. Some of the botanical magazines features in the display are Curtis's Botanical Magazine, Loddiges Botanical Cabinet, Edward's Botanical Register and Anne Pratt's Flowering Plants, Grasses and Ferns of Great Britain.

Although many of the plants used in the garden at Elizabeth Bay were received from overseas Macleay also acquired large orders of plant material from Macarthur at Camden Park during the 1830s and 1840s. Camden Park was able to supply material again to Elizabeth Bay House for "Mr Macleay's Garden" including some early 19th century terracotta pots and

a large hand-glass (minus glass) used for seed propogation.

Two plants in the exhibition which are of particular interest to today's gardeners are Oxalis bowiei and O. brasiliensis, which represent the tall crimson and dwarf crimson Oxalis noted on Macleay's plant list and known to have been available from Camden Park. Although suitable garden species of Oxalis (like the lovely Barbers Pole oxalis) are difficult to find today they were popular in 19th century gardens and can still be found in some older

gardens and in old cemeteries.

Many of Macleay's plants can however be still readily purchased at nurseries. Swaines at Dural was able to provide many of the late autumn and winter flowering plants which appeared in Macleay's plant lists. These included Homskioldia sanguinea (the Chinese Hat Plant), Heliotropium peruvianum (Cherry Pie) and Linum trigynum (Reinwardtia). A more extensive list of Macleay's plants is available in a catalogue produced for the exhibition and available from Elizabeth Bay House.

"Mr Macleay's Garden" at Elizabeth Bay House gives an interesting insight into the appearance of Elizabeth Bay during the 19th century by recreating the flavour of a vanished, but once integral part of the House of the lives of the family who built it.



The Grotto. Part of the original garden at Elizabeth Bay House.

THE GREAT PYRAMID GLASSHOUSE APPEAT

The Sydney Royal Botanic Gardens has mounted an appeal to raise money for the erection of two more glass pyramids. As well as requesting direct donations they are offering Art Union Tickets at \$20 for a book of ten. First prize is a tour of the Egyptian pyramids, second prize, a tour of the Mexican pyramid and third prize a tour of the Thai pyramids. Tickets are available from The Great Pyramid Glass House Appeal, Royal Botanic Gardens, Mrs Macquarie's Road, Sydney 2000.

Gardens with Public Access

OUEENS GARDENS: PERTH W.A.

Queens Gardens Perth is a small urban oasis; romantic in character and notable for its serpentine lakes, grassy banks and rich exotic planting. It is a peaceful 19th century

retreat in a changing 20th century city setting.

The garden is one of the few and earliest public gardens in W.A. to be landscaped in the picturesque manner, the original development dates from the late 1890's when the colony began to enjoy the long awaited benefits of the wealth that flowed from the gold discoveries at Coolgardie and Kalgoorlie. The gardens are enclosed by trees, shrubs and garden beds and are still locked at sunset each day, the only surviving example in the city of what was once a typical 19th century tradition.

The location of the gardens has associations with the early history of the city and was once used for horse racing and other sports. From 1860 clay was excavated from the site for making bricks and these clay pits which were to become both a dangerous eyesore and a cause of public outrage, in time became the nucleus of the garden's distinctive lake system. Bricks made from these clay pits were used in several of the city's historic buildings which

still stand, the Town Hall, Government House and the Barracks Arch.

The lakes also hold a little known archeological treasure of beer bottles. The employers of the brickyards were reputed to be "Good Templars, and they took every means to keep drink away from the works, especially on the nights when bricks were burnt for the men had to stay up all night to keep the fires going with heavy logs of wood. There was always the possibility of accident as well as neglect of work, and for that reason any bottles of beer that were found on the works were thrown into the clay hole by the employers"!1

The garden is also notable for the Peter Pan statue, one of two replicas of the well known statue in Kensington Gardens, London. The statue was a gift to the children of Perth in the 1920's for their enjoyment and edification. It was hoped that the statue would instil a love of art and foster an Empire spirit in the children and also would place Perth as the leading capital city in the Commonwealth in Empire sentiment. Who would suspect this piece

of whimsy to have carried such a weighty responsibility?

The gardens have been popular throughout their history and democratic in their use; for family outings, formal official functions and garden parties, the setting for an early silent movie in the 1920's and today they attract tourists, lovers and office workers, while Peter Pan presides over the scene as a reminder of another world.

1 J.E. Hammond Western Pioneers. Imperial Printing Co. Ltd., Perth 1936.

Oline Richards

SCENTED GARDENS

The AGHS Committee has suggested that scented gardens should be located through the Journal. So far those at the Blind Institute in William Street and at Hyde Park in Sydney, and at the City Park in Launceston have been mentioned. Perhaps members could inform me of others in Australia and we could include a comprehensive list with resumés in a future Journal.

Australian Garden History Society Conference 1-3 May 1981

CHAIRMAN'S REPORT

Ladies and Gentlemen, I apologise for this disembodied voice and for my absence from, this, our first Annual General Meeting. We have been planning for this occasion for about one year and I had been greatly looking forward to being with you. Regrettably, a family emergency has drawn me to the other side of the globe. I wish the Conference every success and hope you all have a thoroughly enjoyable time.

I send my greetings to all our members and thank you for the wonderful support you have given the Society in our first year. It has been a great pleasure for me to act as your

first Chairman and I have enjoyed seeing the Society form and grow immensely.

The Society, as some of you may not know, was formed in March of last year at a Conference organised by the Victorian National Trust and the Australian Heritage Commission and held in Melbourne. It was a Conference which generated a spontaneous enthusiasm rarely seen at such gatherings and the proposal to establish the Society was received enthusiastically. Ten people were elected to an Interim Committee and given power to co-opt a further five with the aim of obtaining a broad cross-section of members and to allow representation from each state. The Committee has comprised:

Dame Elisabeth Murdoch - Chairman Vic. Mr Peter Watts - Secretary Vic. Mrs P. Russell - Membership Secretary and Treasurer Vic. Mr Ken Digby N.S.W. Mr Peter Lumley Vic. Mrs Oline Richards W.A. Ms Phyl Simons Tas. Mr Howard Tanner N.S.W. Mr Chris Betteridge N.S.W. Mr Tony Whitehill S.A. Mrs Beth Wilson 01d. Mrs Ann Latreille Vic. Lady Ebury Vic. Dr Warren Nicholls A.C.T. Mrs E.A. Cameron Tas.

The members have worked extremely hard and I take this opportunity of thanking them all most sincerely for their help and support. As an indication of the dedication of the Committee it is perhaps worth mentioning that at our first Committee meeting in Melbourne after we had co-opted the additional five members, we attracted Committee members from every state in Australia - all at their own expense.

The Society has also been responsible for editing the proceedings of the March 1980 Conference. The publication itself was funded by the Victorian National Trust. The Committee was ever thankful that it had amongst its members a professional editor in Lady Ebury and her many painstaking hours of editing and sub-editing has made the publication

such an outstanding one.

We have also, of course, organised this, our first Annual General Meeting and Conference, and for this we owe a special debt of gratitude to our New South Wales Committee members -

Mr Howard Tanner, Mr Chris Betteridge and Mr Ken Digby.

In the past year the Committee has set out a sound administrative and financial basis for the Society and in the coming year I hope we will now begin to address ourselves to the real aims of this Society, namely, the identification of historic gardens and the preparation of guidelines for their retention, restoration and maintenance. I hope all members will be alert and watchful for gardens which are deteriorating or being threatened in some way. We do not want to be an organisation which waves a threatening stick at private or public owners who find themselves unable to cope with important historic gardens. Rather, we want to play a more constructive and positive role by finding ways in which to assist those gardens facing difficulty.

Our role is also an educative one and I hope that through conferences such as this one. and through our Journal, we can promote wider research into the history of gardening in

I think that following the research that has been undertaken throughout Australia, and the enthusiasm which the formation of this Society has generated, we can feel very confident that there is a strong body of opinion in Australia wishing to preserve our finest gardens.

As the retiring Chairman of the Interim Committee, may I take this opportunity of wishing the new Committee and the Society every best wish for its future success.

Elisabeth Murdoch D.B.E.

SOME RECOLLECTIONS

It was not an ominous weather forecast which gave those of us proposing to travel to the Garden History Society Conference long faces. The airline hostesses kept us on tenter-hooks right to the last moment and many of us, deciding that the strike would continue over the weekend, travelled to Sydney by road.
Fortunately none were put off by the problems and an enthusiastic and happy group of

garden historians set off from Sydney's Botanic Gardens for the weekend in the Blue Mountains.

Our journey was broken by a visit to 'Eryldene', the charming garden of the late Professor Waterhouse. Entering this splendid small garden, from the north, the visitor is immediately confronted by the superb colonial style house designed by William Hardy Wilson for Professor Waterhouse in 1913.

'Eryldene' is based around a series of spaces, each one of which is filled with trees, shrubs and flowers. Professor Waterhouse's love of Camellias was immediately evident, for they grew throughout the garden in borders and in tubs. While we may all have envied the house and garden, few of us can have envied the gardeners the task of re-potting the large Camellias in their enormous pots.

The focus of the rear garden was the Garden Study, a most beautiful room in which many of us must have seen ourselves reading, writing and studying. Such a room should be compulsory

for all people of taste!

'Rouse Hill House' provided an extraordinary contrast, being a garden which is now near to total ruin. A few specimen trees remain, together with considerable evidence of the groundplan and some charming buildings including the timber summerhouse and brick bathhouse. Of the trees, the Fiddlewood, Citharexylum spinosum, drew most attention, being at least a hundred years old and possibly the oldest specimen in the State.

While the present condition of 'Rouse Hill' gardens may be depressing, there are grounds for hope. A horticultural plan of management is being drawn up and one hopes that before too long this fine, two-storey Georgian house, so elegant and so superbly coloured in its green

and pink, will stand within a garden worthy of it.

Saturday, dawning bright and warm, revealed the splendour of Mount Victoria which had been hidden from us when we arrived late on Friday. First we enjoyed a number of lectures. Howard Tanner set the scene of our forthcoming garden visits by explaining the history of the area and the development of the gardens at Mt Wilson. Chris Betteridge tantalised us with a brilliant display of slides showing the gardens in different seasons, then told us something of the problems of conserving not only the gardens, but also the general character of the Mt Wilson area. Although a 40 ha minimum subdivision size is now in force, Chris explained that there was considerable local pressure to reduce this to 2 ha.

Warren Nicholls widened our horizons by summarising the surveys of historic gardens either currently being undertaken, or completed, in each state. Warren's report was an encouraging sign that a considerable amount of spade work has been undertaken that will provide a good

basis for the Society's future activities.

Rosemary Polya from LaTrobe University described her fascinating search for original plant catalogues which has so far revealed 135 between 1845-1900. The earliest of these was a Tasmanian one from 1845 published by Dickinsons' Nursery. Rosemary's research will undoubtedly be of great value to researchers in the future.

On a similar theme, Penelope Ralph delighted us with stories of the early settlement of Australia and the reaction of the first colonists to the Australian landscape. Sir Joseph Banks thought the landscape looked like 'the rear of a cow'! This paper will be reprinted in the Journal.

Lester Tropman then showed a series of slides showing his research into nineteenth-century garden photographs. These fascinating pictures, will, we hope, be published, as they showed

so well the ecclecticism of Victorian gardening.

Just to prove that Victoria is still the 'Garden State', Barney Hutton, a resident of that great Hill Station outpost, Mt Macedon, told us of the two famed nineteenth-century Victorian nurserymen Taylor & Sangster, and John Smith & Son. The latter, in 1876, propogated an astonishing 12,000 apples on to blight-proof stock. In 1871 Smith listed 200 varieties of roses and in the 1880s his catalogues list 20 species and 50 varieties of Oak.

After this pleasant morning and a delightful picnic lunch we bundled ourselves and our

cameras into the busses for the journey to Mt Wilson about ten miles away.

One aspect dulled the afternoon's proceedings - the rush to beat the gathering gloom which became increasingly evident to those of us who made regular readings of our light meters. The autumn colours were magnificent and the combination of autumn leaves, tree

ferns and filtered light proved most photogenic.

'Yengo', our first halt, will stand out in members' minds for the size of its Western Red Cedar (*Thuya occidentalis*) which dominates the front lawn of the house. The wealth of autumn colour evident within this garden continued throughout those gardens which we visited 'Dennarque' was the first of a series of gardens which tumbled down the hill; 'Sefton Hall', 'Koonawarra', 'Nooroo', 'Farcry', 'Withycombe' and 'Bebeah' followed, all contributing to the total character of arboricultural splendour which permeates Mount Wilson.

Of these, 'Nooroo' deserves special mention for it was here that house, garden-form and planting combined to provide the most brilliant effect. While the autumn colours and the series of vistas and walks were enchanting, the highlight, admired by all, was the splendid space created at the front of the house where the lawns ran up to the front balcony and then

beyond to the summerhouse so perfectly sited in the shelter of the trees.



AGHS members Peter Watts, Chris Cheshire and Liz Vines discussing the merits of Hugh Frazer's recent summerhouse at 'Nooroo', 2 May 1981 (photograph Richard Aitken)

'Bebeah' was also outstanding, but for a different reason. Here, one felt, was a garden perhaps nearest to the original Victorian concept of these gardens. Most interesting were the vegetable and picking beds, important survivors of an earlier period.



The picking garden at 'Bebeah' 2 May 1981 (photograph Richard Aitken)

The last of this group of gardens was 'Wynstay', situated at the top of the hill and acting as the manor house to the village. The present house is a stone Georgian-style building of 1923 which replaced a most charming building now hidden away in the garden. The whole is a most romantic area with stables (1890), and even an exotic Turkish bath-house (1880). The views over the local countryside were breath-taking with perhaps that from the front of 'Wynstay' outdoing the others.

The evening gloom was upon us when we arrived at 'Lindfield Park' a garden slightly removed from the main centre of Mount Wilson. Here an extraordinary compilation of conifers and alpines tumbled down the hillside via a series of terraces. The maintenance of such a garden must cause severe headaches and yet one was reminded of the eclectic gardens of nineteenth century England for example 'Hoole House', Cheshire where the alpine garden was a

re-creation of the alps of Chamonix.

A tired but stimulated group of historians re-assembled at the Victoria and Albert Hotel

for the Annual General Meeting.

Departure from Mount Victoria was delayed on Sunday morning because two lectures needed to be carried over from the Saturday programme. John Patrick presented a very amusing and erudite lecture on the forces which moulded Victorian gardens and Mary Davis, Curator of 'Eryldene', told us something of the problems of managing such a personal garden once its creator had passed on. However there was still time for a leisurely drive to Leura via

Katoomba and the splendid views over the Blue Mountains.

'Everglades', the garden belonging to the National Trust at Leura, is a most charming garden which at present suffers in a disgraceful way from lack of maintenance. And yet there exists the framework of what could be a memorable and delightful garden were it to be given the treatment it deserves. Designed in 1932 by Paul Sorensen for Henri Van de Velde, the gardens consist of a series of terraces covering 5.2 hectares which meander down the hillside and into the Australian bush. Once described as "an epic on the scale of a Wagner opera" the garden has obviously sadly declined. I feel certain that all members of the Society who visited the garden would like to see the National Trust take steps to restore this charming place.

Our last stop was "Elizabeth Farm", possibly Australia's oldest building, where we were shown the survey of the garden being undertaken by the N.S.W. Heritage Council. We are confident that all those who attended the conference would wish to express their thanks to Howard Tanner, Christ Betteridge and Ken Digby for their organisation. We all look forward to meeting again in 1982 in Tasmania ...perhaps next year for longer than three very short days.

John Patrick and Peter Watts

PROCEEDINGS OF GARDEN HISTORY CONFERENCE 1980

In March 1980, as part of Heritage Week, the Trust sponsored a very successful conference on garden history. This was the first conference ever held in Australia to discuss historic gardens. It was at this conference that the Australian Garden History Society was formed. The proceedings of this conference have now been published. The publication comprises

all 14 papers delivered at the conference and is lavishly illustrated and a credit to its editor Sue Ebury. Topics covered include the history of Australian garden design, problems of ownership, nineteenth century plants, principles and practice of restoration and maintenance of old gardens.

The booklet is available for a cost of \$5.00 (plus 50¢ if posted) from the National Trust Bookshop at 'Tasma Terrace', 4 Parliament Place, Melbourne, Victoria 3007.

Letters

GEORGE ALLAN

Would any members have any knowledge of my maternal grandfather, Mr George Allan, of whom there is (or was) a marble bust in the Athenaeum Club, who was a landscape and garden designer, or head gardener, who worked on the Daylesford (Hepburn?) Gardens, also for Victorian Railways, and also in Adelaide and South Australia.

He would have worked in Victoria in the 1880's and 90's, and died in Adelaide in about 1930. Apart from that I have very little knowledge of him or that side of my family, beyond that they had a substantial property near Red Hill (I think) on the Mornington Peninsula.

David Earle P.O. Box 650 North Sydney, N.S.W. 2060

19TH CENTURY HERITAGE ROSE GARDEN PINJARRA

May I take this opportunity to introduce myself, I am, Major Noel W. Frost retired Army Officer, ex (UDT) Underwater Demolition Team, now living in Pinjarra. I am a member of The Royal National Rose Society London, Rose Society of W.A., Heritage Roses In Australia, and

Chairman of 19th Century Heritage Rose Garden Committee.

That done I would like to tell you exactly what is being done in reference to the Heritage Rose Garden here in Pinjarra. In the beginning of last Winter I was sitting in front of a lovely log fire in my lounge, looking at some photos of Roses which a friend of mine sent to me from Singapore, and I got to thinking that I would like to expand my collection of plants, and at the same time try and interest other people in the culture of The Queen of Flowers. I thought how lovely it would be if I could get enough land to allow me to plant and maintain as many as possible of the Old Roses, Heritage Roses, and give the public a place of beauty and tranquility, and a lasting memory of our Heritage. After all the Rose IS a big part of our Heritage.

However the next day I went to the Murray Shire Council and I was really pleased that they offered me a tract of land beside 'EDENVALE' the Historic home of the late Sir Ross McLarty, who was State Premier in 1947. I then wrote to Rose Marsh and asked if she thought that I would get some support from Heritage Roses In Australia. And from that letter on I have formed a working Committee, of which Rose has been made advisor, Mr John T. Tonkin has accepted the patronage of the Garden, and I have the whole hearted support of the following: The Heritage Council of W.A., The Murray Shire Council, The Rose Society of W.A., Heritage Roses in Australia, Vintage Car Club, and quite a large number of the young people in the

Murray district.

Actual work on the site has been slow, but a lot of work has been done, behind the scenes as it were, and we have had a lot of RED TAPE to get through, plus other problems which were not foreseen by us. But at this stage we are ready to get the rotary hoe in and break the ground as a start to the preparation of the soil and the laying out of the beds, walkways and the building of the Gazebo, the Arches, Pergola's etc. We are hopeful of opening the first stage of the Garden in the Spring of this year 1981. The completed Garden will have

upward of 1 000 Roses planted in some unique ways and places.

The whole concept of the garden is to be 19th century, and to be kept as authentic as possible. We are planning to have wedding's performed in the Gazebo, which is the central point of the Garden. The potential of the project is unlimited really. I have set aside a section of the Garden in which I intend to plant only Roses grown by the late Alister Clark. There will be a small waterfall and stream leading to a large Lily Pond, over which will be a wooden bridge covered with Rambling Roses. Along the walkways will be the old Gas lamps, and the Gazebo will be lit by Gas. At the rear of the Garden I want to have the Propagating Area, the School Of Rose Culture; and the sick bay area. But there are so many ideas that I am sure I will not be able to include them all.

May I point out that we, the Rose Garden Committee, are in no way associated with The National Trust, we are in no way associated with the Restoration Of "EDENVALE", but, we are involved, primarily with the creation of the First True Heritage Rose Garden in W.A. When the Rose Garden is self supporting, then, we will assist in every way with the restoration of the Gardens of "EDENVALE". The buildings are to be restored by the P.W.D.

Major Noel W. Frost Chairman Heritage Rose Garden Committee P.O. Box 112 PINJARRA, W.A. 6208

(In order to maintain the enthusiasm permeating this letter, it has been published verbatim. Ed.)

Parterred Table Arrangements

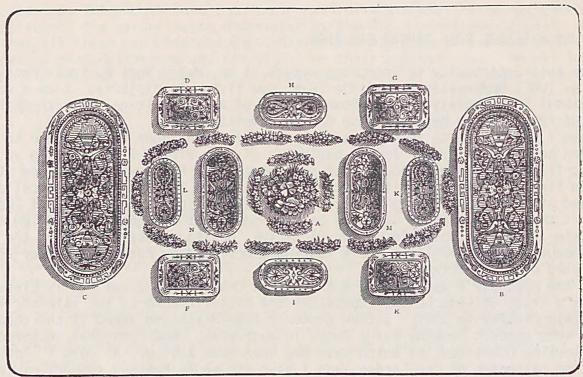


Fig. 1.

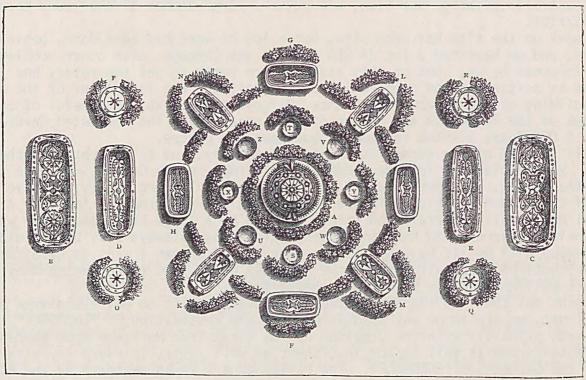


Fig. 2.

Fig.1 A Glass Flower Stand

B Cold turkey or fowl

C Ham

D Sandwiches

E Lobster

F Game

G Tongue

H Collared meat glazed

I Raised pie

K Mashed potatoes

L Potatoes Soufflees

M Salad N Lobster Salad

Fig. 2 A Glass Flower Stand

B Cold Fowl

C Ham

D Raised pie

E Collared Glazed Meat

F Lobster

G Oyster

H Cold Pheasant

I Cold Partridge

K Potatoes Soufflées

L Browned mashed potatoes Y Cakes

M Lobster Salad

N Plain Salad

O Patties, Veal and Ham

P Savoury patties

Q Oyster patties R Lobster patties S Ham sandwiches

T Tongue sandwiches

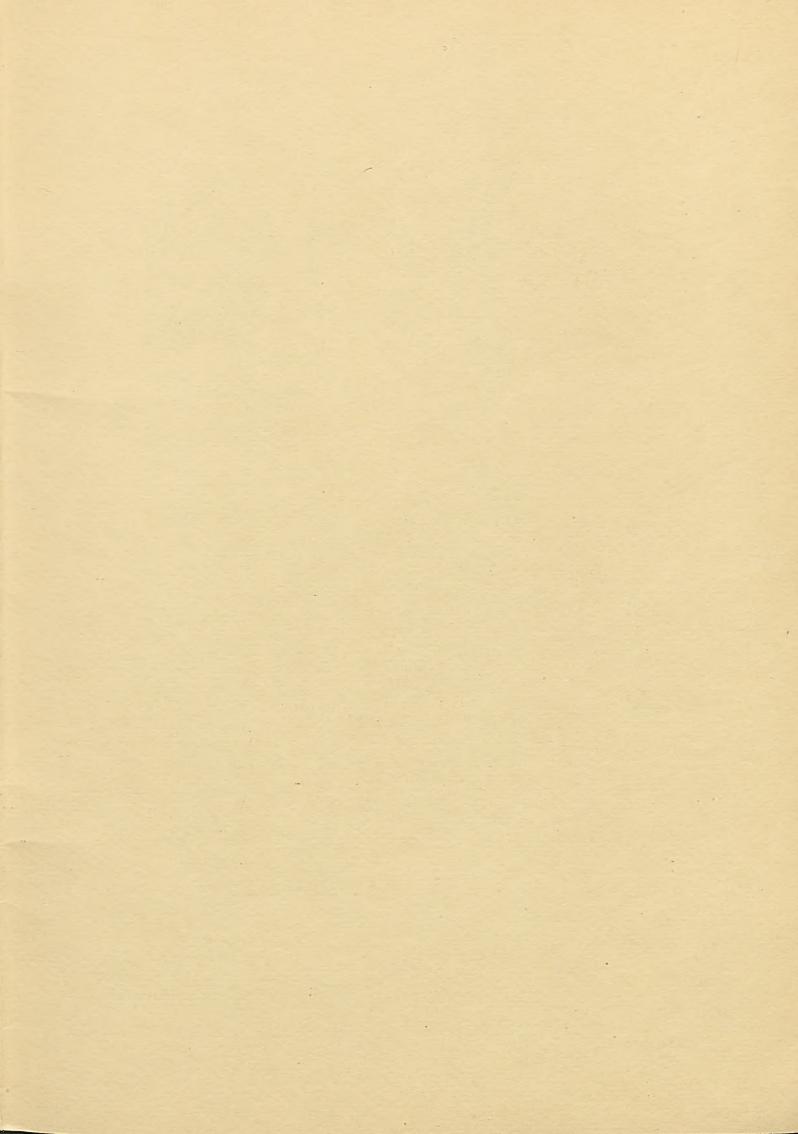
U Pat of butter

V Cheese cut in glass dish

W Lemon Jelly

X Cake

Z Blanc-mange



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